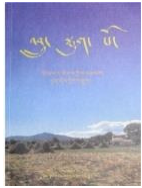


REVIEW: *PURPLE HIGHLAND BARLEY*

Reviewed by Pad+ma rig 'dzin པད་མར་རིག་འཛིན།
(Independent Scholar)



Nima Panduo 尼玛潘多 [Nyi ma phan thogs ཉི་མ་པན་ཐོག་སཱ།]. 2010. *Zi qingke* 紫青稞 [*Purple Highland Barley*]. Beijing 北京: Zuoqia chubanshe 作家出版社 [Writers Press]. 328 pp. ISBN 978-5063-5048-8 (paperback 28RMB).



Nyi ma phan thogs ཉི་མ་པན་ཐོག་སཱ། 2011. '*Bru smug po* འབྲུ་སྐྱུག་པོ།' [*Purple Highland Barley*]. Lha sa ལྷ་ས།: Bod ljong pod yig dpe rnying dpe skrun khang བོད་རྒྱལ་སྐད་ཡིག་དཔེ་རྒྱུ་ཁང་། [Tibetan Ancient Books Press]. 527 pp. ISBN 978-78059-107-1 (paperback 29.80RMB).



Nyima Pondor (Stephen F Pomroy and Liu Yujie 刘玉洁, translators). 2016. '*Bru smug po* འབྲུ་སྐྱུག་པོ།' [*Purple Highland Barley*]. Beijing 北京: Zhong yi chu ban she 中译出版社 [Chinese Translation Press]. 334 pp. ISBN 978-7-5001-4340-6 (paperback 40RMB).

Inside the front cover of the English version of *Purple Highland Barley*, we learn that Nyi ma phan thogs (b. 1971) is from Gzhis ka rtse, and once worked as a civil official, and also as a journalist. She is currently a member of the China Writers Association and Vice-Chair of the Tibetan Writers Association. Since 1992, her novels and prose have been published in *National Literature*, *Tibetan Literature*, *Journal of Literature and Art*, *People's Daily*, and *China City Tour*. Her short story, *Yangzong of Xiega'er Village*, won the 2012 Annual Novel Prize of Chinese National Literature.² Other short stories include *QiongZhu's Worries*, *Life at the Tip of a Needle*, and

Pad+ma rig 'dzin. 2018. Review: *Purple Highland Barley*. *Asian Highlands Perspectives* 51:298-312.

² Told from the perspective of a reporter who interviews the main character, Yangzong, in Lha sa (<http://bit.ly/2pmxhIo> (accessed 20 January 2018), this short story.

Shepherd Ma'er Qiong.¹ Nyi ma phan thogs's short stories are based on the real lives of countryside people, and the changing, modern times. *Purple Highland Barley* also reflects contemporary changes in Tibetan areas, and the related inner conflicts of rural residents. I introduce the characters in this novel below in FIG 1.

FIG 1. Characters in *Purple Highland Barley*

A ma chos 'dzoms	Phu villager, mother of four children
Bkra shis	Blacksmith Bkra shis, Phu villager, a blacksmith
Bsam skyid	Phu villager, A ma chos 'dzoms's elder daughter
Bu lags	Seng ge villager, Zla skyid's husband
Byams pa	Lha sa City resident, Bsam skyid's husband
Byang zur	Phu villager, tantric practitioner
Chos 'dzoms	old Lha sa City woman
Dbang phyug	Phu villager, Blacksmith Bkra shis's son
Mtsho mo	Phu villager, Blacksmith Bkra shis's daughter
Nor bu bstan 'dzin	Phu villager, A ma chos 'dzoms's son
Rdo rje	Phu villager, Byang zur's son
Spen skyid	Phu villager, A ma chos 'dzoms's third daughter
Thang rkyal	leader of Phu Village
Tshe ring	Seng ge villager, A ma chos 'dzoms's husband's brother
Zla skyid	Phu villager, A ma chos 'dzoms's second daughter

¹ <http://bit.ly/2FTkGn8> (accessed 1 November 2016).

The omniscient narrator depicts residents of a small remote Tibetan village in the twentieth century, giving the reader a vivid depiction of Tibetan social change. Particular focus is on Bsam skyid, Zla skyid, Spen skyid, and Nor bu bstan 'dzin - A ma chos 'dzoms's children.

The novel begins with a geographical description of a community enclosed by mountains, limiting contact with the outside world. The weather is harsh, and only coarse, low-yielding *bru smug po* (*zi qingke*) 'purple highland barley' is cultivated, which sells for a cheap price. Phu villagers are disdainfully known as '*bru smug po za mkhan*' 'purple highland barley eaters'.

Though it is the poorest village in Jo mo Township, Phu singing and dancing are famous throughout all of Tibet. Two village homes are special - the family of Byang zur (a lineage of religious practitioners who also practice Traditional Tibetan Medicine), and the house of Blacksmith Bkra shis. The latter inherited the trade from his ancestors. A talented musician, he came to the village as a traveling performer and later married a woman from Phu. He then settled and returned to the more lucrative occupation of blacksmithing.

A ma chos 'dzoms's house is near the bank of a river that is usually dry. Occasionally, however, destructive flash-floods have motivated families to move away from the river bank, increasing A ma chos 'dzoms's isolation. Proud of her *gtsang ma* 'clean' family background, she feels she is better than the blacksmith. This reflects local ideas that relegate occupations such as butchers and blacksmiths to an inferior social class. Members of higher classes may refuse to drink from the same bowl, and generally avoid close relationships with those they deem inferior. Determined to maintain her "pure" lineage, A ma chos 'dzoms opposes her son's (Nor bu bstan 'dzin) marriage to the blacksmith's daughter (Mtsho mo). Despite her objection, Nor bu bstan 'dzin lives with Mtsho mo in Blacksmith Bkra shis' home.¹

¹ I want to interject here that Tibetans differ in their understanding of "unclean." For example, in my home area - a herding area in Reb gong (Tongren) County in Mtsho sngon (Qinghai) Province - locals do not view butchers and blacksmiths as "unclean" or "inferior." However, a very similar attitude exists toward families who venerate *the'u rang* (for more on this complex entity, see Nebesky-Wojkowitz 1996) because they feel this entity will bring bad fortune to them if they are intimate with *the'u rang* families, e.g., sleep in their homes, borrow things from them, and so on. Similarly,

Dreaming of what the city has to offer and dissatisfied with village poverty, A ma chos 'dzoms's second daughter, Zla skyid, is determined to leave her mother's home which she regards as poor. Childless Uncle Tshe ring then brings Zla skid to his home in Seng ge Village and raises her as his adopted child. Her hard work, intelligence, and respectful behavior win his heart, and he comes to truly love Zla skyid.

Later, when Bsam skyid, becomes pregnant, A ma chos 'dzoms orders her to go to Lha sa to find the baby's father. Afterwards, a flood destroys A ma chos 'dzoms' house. Suffering from high blood pressure, this new stress results in her death the following day.

After A ma chos 'dzoms dies, Zla skyid spends a lot of money on the funeral in Phu Village, and then returns to Seng ge Village with Spen skyid. They manage a small bar in Dga gdong County Town. However, in time, Spen skyid grows resentful of Zla skyid's control, the sisters argue, and Spen skyid leaves secretly and does not return. Afterwards, Zla skid works with Dbang phyug to sell goods brought from 'Gram County Town. Their shop eventually becomes the largest wholesale enterprise in Dga gdong County Town.

While conditions in Seng ge Village are better than Phu Village, Seng ge Village is also poor. Villagers lack the skills needed to do anything beyond menial labor so are unwilling to go out and try to earn money.

Differing points of view from the perspective of elders, young people, and children toward film, new clothes, trucks, and trade, vividly illustrate the differences between generations. For example, in Seng ge Village, children often secretly smoke and steal eggs, cheese, and butter to trade for the chance to watch films in the village. Young women secretly exchange butter, cheese, and grain for new clothes, or kitchenware; shop in the streets of nearby Dga gdong County Town; and later are criticized by the older women in their homes.

Trucks are rare and highly desired in Seng ge Village. Owning a truck is a big dream for young men, most of whom cannot afford one. Bu lags, a young Seng ge villager, takes out a bank loan to buy a new

families who worship Sha za hor ma/mo, a wrathful female protector deity are also regarded as bad, inferior, or unclean.

truck, and his father is so overwhelmed by anxiety that he soon dies. However, Bu lags uses his truck to transport goods which earns good money and increases his social status.

A humorous story is told of an old man who rides a truck home but does not initially pay the eight RMB fee the driver asks. Instead, he tells the driver that he only has five RMB, will pay the remainder later, and mentions that the truck owner is one of his relatives. Refusing to accept this, the driver grabs the old man's robe collar and threatens to beat him. The old man searches in his robe pouch and eventually finds three RMB wrapped in thick layers of plastic.

The old man's inner conflicts and complaints against the new social structure are evident. Traditionally, fellow villagers do not pay each other for mutual help. This is especially true between relatives. These new changes make the old man and other locals uncomfortable. In fact, the truck owner hires a driver in order to avoid having to personally charge acquaintances, which would make him uncomfortable.

The local custom is that brothers share a wife,¹ but young people like Rdo rje, the younger son of Byang zur, who is in love with Bsam skyid, does not want to share his older brother's wife, which is what his mother insists he do. A family quarrel ensues, and Rdo rje flees to the city to make a new life for himself.

Children and young people in both Phu and Seng ge villages are attracted by films that are shown during Lo sar 'Tibetan New Year' using projectors powered by an electricity generator. When Bsam skyid looks for three eggs the family has in order to give them to Rdo rje as he prepares to go to the city, Spen skyid confesses that she gave the eggs to the film operator in order to see a film, another example of how new influences disrupt old patterns, behaviors, and thoughts.

The characters' inner thoughts illustrate their fascination with new technologies. Phu villagers naively think that living in a city is an easy way of life, a place where food and money are easy to come by. However, Bsam skyid and Rdo rje experience the reality of cruel city existence. Bsam skyid misses her family's cup of warm, sweet tea and

¹ See Ben Jiao (2014) for an important, detailed study of polyandry in rural Tibet.

purple highland barley, and in the end, pushes Rdo rje over the boundary of morality and law to the extent that he is imprisoned.

On the way to the city, Bsam skyid is in a car accident. After leaving the hospital in the city, she is not sure where she should go to look for Rdo rje. When she asks strangers, she meets on the streets, most refuse to talk to her. Finally, one person listens to her long story and gives Bsam skyid an address. She arrives at a big house and waits for the owner to return, hoping for information about Rdo rje.

The landlord returns later, but has no useful information. Bsam skyid sleeps in the yard, hoping someone will be compassionate, and give her shelter. Finally, an old woman sympathetically calls to her. When she asks why Bsam skyid came to the city, Bsam skyid tells everything about herself to the old woman, whose name is Chos 'dzoms (Bsam skyid's old mother's name). In the following days, Chos 'dzoms allows her to share the small room where she lives. Bsam skyid then spends the following days looking for Rdo rje. In the evening, she returns to Chos 'dzoms with food she has purchased. She does this until her money runs out. Afterwards, she feels uncomfortable returning empty-handed, so she begs on the streets. She feels that begging is difficult to do, but she is motivated by her unborn child. Some insult Bsam skyid, saying that she is pregnant though she cannot even feed herself. Over time, begging becomes easier for her to bear.

One night, Bsam skyid feels birth pains while begging at a street corner and quickly returns to the old woman's room where she gives birth. She then considers returning to Phu Village. However, Chos 'dzoms becomes ill and then loses everything in a fire. Bsam skyid then feels obligated to care for her. By this time, her own mother in Phu Village has died, consequently, she never returns home. She marries Byams pa, the driver who survived the car accident with Bsam skyid, and is a government employee in a small office.

Meanwhile, Rdo rje becomes a gambling addict. Later, Bsam skyid and Rdo rje meet in the big yard shared by Byams pa, Chos 'dzoms, and their neighbors. Rdo rje pretends to be the guardian of the son of the woman who lost her life in the car accident, and asks Byams pa for money.

Bsam skyid exposes Rdo rje's scam.

Rdo rje is later hospitalized after a fight following an episode of gambling. To pay for the medical treatment, Bsam skyid gives him money, which Rdo rje pockets, while continuing to solicit money from both Chos 'dzoms and Byams ba. Several of Rdo rje's friends are jailed stealing *thang ka*. They implicate Rdo rje in some thefts and the police eventually arrest him.

In time, Bsam skyid achieves a tranquil life and raises her baby with the help and support of both Byams pa and the old woman.

Wealth and business relationships play an important role in this book. In Phu Village, Dbang phyug makes a better living in the city, and as his wealth increases, his social position ascends. In Seng ge Village, Uncle Tshe ring's neighbor's daughter begins selling milk. Zla skyid is eager to do something similar, but Uncle Tshe ring is afraid of disturbing the neighbor's business and forbids Zla skyid from starting a business.

To avoid directly competing with the neighbor's business, Zla skyid makes and sells cheese and butter. Still later, with government assistance, Zla skyid cooperates with some poor local women to sell milk, butter, and cheese. At the beginning, their business goes very well but later, a woman in their group wraps a layer of fresh butter around some old, rancid butter. This, plus a lack of management skills, creates problems. For example, the group has no designated manager, no clear division of labor and responsibility, and when two of their members quarrel, they are unable to settle the dispute. Finally, one day they forget to tie the cows, which then wander into the County Town, eat dirty, poisonous plastic rubbish, and die. They cannot identify who is at fault and their business group dissolves. These problems with local Tibetan business startups are common experiences as Tibetans transition from the countryside to more urban areas.

Religion plays an important role in both the Phu and Seng ge communities. Foreign doctors treat old people with eye diseases for free in the County Town. A ma chos 'dzoms consults these doctors who recommend a minor operation to improve her eyesight. Nevertheless, she insists on following the advice of Byang zur who discourages her from going through with the operation and she loses her eyesight. Later, she is affected by a mysterious dream in which a *bla ma* gives her permission to become a nun. Her arrogance and prejudice vanish

and she becomes a more compassionate person. A ma chos 'dzoms asks her daughter to shave her head and, afterwards, she spends her time chanting and praying.

Uncle Tshe ring becomes gravely ill, but resists taking modern medicine until a *lha ba* 'sprit medium' (a young woman from another village) gives approval. He recovers, but Uncle Tshe ring, Zla skyid, and his neighbors are confused about what cured him. Was it the modern medicine he took or supernatural powers? Many people in Tibetan areas continue to believe in the power of supernatural healing. The author does not comment on which is right or wrong.

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The pursuit of happiness is a prominent theme. For example, A ma chos 'dzoms names her daughter *skyid* 'happiness'. The little, expanding county town is also called "Dga gdong County Town," which means 'happy' or 'joyful', because people living in remote areas believe that a city is the happiest place. Consequently, young people have a strong desire to work in a city. When Bsam skyid prepares to go to Lha sa City to search for Rdo rje, Spen skyid tells her, "Don't worry, I'll take good care of our mother. After you earn money and have a stable life in the city, then, you can bring Mother and me to the city for a good life." For ten-year-old Spen skyid, the city is like an almighty deity that brings constant delight to those who go there.

In both villages, people have their own way to pursue happiness. Elders such as A ma chos 'dzoms and Uncle Tshe ring prioritize their prestige and clean lineage. When Nor bu bstan 'dzin talks about his beloved girl, Mtsho mo, who is the daughter of Blacksmith Bkra shis, and later becomes Nor bu bstan 'dzin's wife, to A ma chos 'dzoms, she responds:

to live is to fight for your reputation. Nothing is more important. It's common for people of your age to do foolish things. But after getting over this period, you will understand. It doesn't matter if you're poor. Many people live a poor life. As long as we have a devout heart, the Buddha will bestow a happy life on us. But no one can change his family background. Don't do foolish things and bring shame on our family (English version, 16).

This is only a comfort for herself in a life of poverty and unpleasantness, including her son's marriage and her daughter becoming an unwed mother. This brings tremendous shame to A ma chos 'dzoms. For Uncle Tshe ring, he once was respected by the whole village, but one day, a villager has a conflict with him during the harvest festival, which he believes is profoundly disrespectful. He becomes so distraught over this that he slips into a serious illness.

Young people yearn to earn money and gain more social status. For example, Dbang phyug relies on his intelligence to go out and start a business. His "unclean" family background does not prohibit him from earning enough money to build a splendid new house, nor from gaining admiration and respect. In the process of reaching the characters' different goals, we can feel their pride and prejudice, joy and anger, depression and passion as in real life.

...

The author's detailed descriptions and use of symbolism expresses the dark, unhappy side of Phu Village. For example, the author describes the sunrise in Phu Village:

When the morning light shone on the top of mountain nearest to Pu [Phu] Village, the dazzling reflections of sunlight on snow would illuminate the whole mountain. At the same time, the Village at the foot of the mountain would be thrown into a darkness which contrasted sharply with the bright mountainside (English version, 6).

Phu villagers are at the mercy of their environment, and cannot improve their limited harvest of purple highland barley, nor can they control the frequent floods.

In Phu Village, unwed mothers are denigrated, and those with unclean lineage, such as the blacksmith's, are held in contempt. They often compare their clothes and silver bowls. Malicious judgments based on such narrowness make them unhappy. For example, Mtsho mo and Nor bu bstan 'dzin's relationship pushes A ma chos 'dzom into a world of inner suffering. When Nor bu bstan 'dzin leaves to go to Mtsho mo's home, A ma chos 'dzoms blames Blacksmith Bkra shis's unclean family background. This depresses Blacksmith Bkra shis, who feels sorry that his daughter was born with such a bad family

background. He often drives his sheep to the mountaintop and sings with his Tibetan guitar. Some say his sheep sing back to him, emphasizing his loneliness and sadness. The author writes that when Blacksmith Bkra shis sings loudly, his toothless mouth resembles a black hole never touched by warm sunshine.

A poignant moment with wonderful detail is described when Bsam skyid informs A ma chos 'dzoms of her pregnancy:

A beam of light shone directly onto Ama Chozom's [A ma chos 'dzoms] face from the skylight and made her feel uncomfortable, so she moved little. The beam then formed a circle on the cushion. Some dust floated in the pillar of light, as though it were dancing gloatingly. Sangjee [Bsam skyid] patted the cushion, arousing more dust to join the dance. She stretched out her hand to grab the dust particles and they avoided her finger (English version, 134).

Why does this light make A ma chos 'dzoms uncomfortable? Why does Bsam skyid cause more dust to "join the dance", why does she clutch at it? This creates an abnormal atmosphere, filled with silence and hesitation. A steady stream of bad luck comes to A ma chos 'dzoms. Her son's scandalous behavior is followed by her daughter's pregnancy, causing her life to lack light, and wrapping her heart in thick layers of sadness. Dust also suggests Bsam skyid's inner turmoil - hesitation, regret, and self-hate. She is unable to cope with her pregnancy without her mother's help. When she blindly tries to abort, her mother disagrees, illustrating a Tibetan worldview that views life is very important; an essential vehicle for a soul to experience enlightenment.

At the beginning and the end, there are no words of love between Zla skyid and Dbang phyug. However, Zla skyid's flashbacks tell us that they once worked together in the city and Dbang phyug took care of her. She had a purple shirt which she loved at the time they were working in Lhasa. She kept it, even when it was old and faded. Because of limited shopping venues, she never got another shirt in her favorite color. In the final chapter, Dbang phyug gives her a purple Tibetan robe, hinting that Dbang phyug had loved Zla skyid for years.

Perhaps, Nyi ma phan thogs used color to imply a connection between the title and Zla skyid.

Phu Village epitomizes the quintessential rural Tibetan hamlet. As I read of the characters' behavior and motivations in comparing and displaying wealth and new clothes at their meetings and horse races, I thought of my own community where traditionally, unwed mothers were less accepted than in 2018. Women in my home community also work very hard, as do Phu Village women, and without complaint.

Phu villagers and purple highland barley are both products of tough natural conditions. Phu villagers continue to farm, even when floods devour their farm land. Even then, elders do not agree when the local government suggests that they relocate far from their homeland.

Purple highland barley grows under harsh environmental conditions. Similarly, Dbang phyug has an unenviable background because his father is a blacksmith and is thus so stigmatized that no Phu villagers will share their bowl with him. Nevertheless, Dbang phyug never gives up and becomes wealthy and gains others' respect. Moreover, Bsam skyid wants to commit suicide when she suffers in Lha sa City, but she does not because of her unborn baby

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I will now comment on the Tibetan and English versions. Tibetan translator, Phun nor, translated the novel from Chinese to Tibetan. His utilization of colloquial Tibetan terms adds realism. The story occurs in Dbus gtsang so the characters speak their own dialect. As an A mdo native, certain words and phrases were unfamiliar, but no less poetic. Terms such as *bong bu/rta g+ha sgril* (Literary Tibetan [LT], *shing rta*) 'cart', *mo Ta'i rgya khra* (LT, *rlangs 'khor lcags gzhong*) 'truck bed', *phru gu sgril gzhan* (LT, *'dzong khug*) 'swaddle', *spor to* (LT, *hon log*) 'old man', and *smog* (LT, *dkrugs*) 'stir' are dialect and A mdo readers will only understand such expressions in context. For example, the term *dgu brdung ba* 'exorcism' is a term many A mdo natives would not recognize. The translator is intimately familiar with local customs and culture and is to be congratulated for providing this translation.

Problems in the English version include the translator not using Wylie for the names of characters. Consequently, names are problematic, e.g., Sangjee (Wylie [W], Bsam skyid), Dhajee (W, Dar

skyid), Penjee (W, Spen skyid), Chozom (W, Chos 'dzoms), Chamsu (W, Byang zur), Champei (W, Byang 'phel), Jum (W, Jo mo), Pu (W, Phu), and Karton (W, Dga gdong).

Chapter Seven has six sections in both the original Chinese version and the Tibetan translation but is absent from the English translation. Similarly, Chapter Thirteen (English version) merges the second and third sections. The mark "..." appears under the ninth paragraph of the fourth section of Chapter Eight in both the Tibetan and Chinese versions of the book, but is missing in the English version. Were these differences unintentional or intentional, and, if the latter, why?

The ideas and meaning in the Tibetan and Chinese versions are identical. The Tibetan terms and proverbs in the Chinese version are translated almost literally, e.g., *gawu* (C, *gawu*; W, *ga'u*) 'charm box'/'amulet'; *xiema* (C; W, *shad ma*) 'good quality wool cloth'; and *qindian* (C; W, *byin ldan/rten*) 'sacred relics'.

Tibetan proverbs used in the Chinese version: *xiang bu dao si de ren* (W, *shi rgyu mi dran mkhan*) 'never thinks he will die', and *ba wo de lao lian ren dao ya lu zang bu jiang li qu le* (W, *nga'i ngo yar klung po'i nang bskyrur*) 'you have brought shame on me/you have done such a humiliating thing', lend authenticity to the Chinese version.

Problems in the English version include *byin ldan* translated as 'medicine,' but as the translation 'sacred relics' above suggests, *byin ldan* is something quite different. Another example is the proverb *gros mi la dris/gros thag rang gis gcod* 'Ask others what to do, but make decisions by yourself', which is translated into English as 'Ask others what to do before you make your decision' (English version, 216). *...bsang dud 'dra btang /byin ldan 'dra za rgyu ma gtogs byed rgyu med/* (Tibetan version, 326) is translated as '...we need to simmer some mulberries and give her some medicine' (English version, 215), but a better translation is "all we can do is make an incense offering, and have her take *byin ldan*."

At times, the English translators used incorrect Tibetan pronunciations derived from the Chinese, e.g., (W) *sgra snyan* 'Tibetan guitar' appears in the English version as *tanenchein*. 'Tanen' is the Chinese version of the Tibetan *sgra snyan* and 'qin' is the

Chinese term for 'guitar', hence *tanenchein* appears in the English version. A Google search for this term located it only in the English version of this novel. Another example of dubious translation occurs in the English version of *aur cha* 'Tibetan slingshot', which is given in the English version as *kurtu*. I do not know what this may derive from. Tibetan terms exist for these lexical items, therefore, Wylie should be used, not an approximate of the Chinese terms. Translators are encouraged to read/consult Tibetan-language versions of Tibetan-culture-based texts when translating to English.

English readers would benefit from cultural notes such as explanations for such terms as *kurtu* 'Tibetan slingshot' and why some Tibetans stick out their tongue when they meet an elder or important person.

A mdo readers will find the Tibetan version of interest because of its colloquial lexical items typifying Lha sa dialect. In addition, Dbus customs are illustrated, giving A mdo readers a better understanding of how varied life in the Tibeto-sphere is.

Finally, *Purple Highland Barley* realistically depicts the ordinary life of rural Tibetans, including birth-to-death customs and rituals; the messiness that so often characterizes contradictions in real life; and the disempowering, bewildering impact technology and associated modern norms have on elders. Insight into women's inner, secret worlds in a complex tapestry of values, norms, loves, personal expectations, fears, and emotions bring the reader closer to Tibetan women.

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NON-ENGLISH TERMS

'bru smug po za mkhan འབྲུ་སྤྱུག་པོ་ཟ་མཁན།

'dzong khug འཛོང་ཁུག

'gram འགྲམ།

a ma chos 'dzoms ཨ་མ་ཚོས་འཛོམས།

a mdo ཨ་མདོ།

bkra shis བརྒ་ཤིས།

bong bu/rta g+ha sgril བོང་བུ། རྟ་གླུ་གླིལ།

bsam skyid བསམ་སྦྱིད།

bu lags བུ་ལགས།

byams pa བྱམས་པ།

byang zur བྱང་ཟུར།

byin ldan/rten བྱིན་ལྡན། རྟེན།

dbang phyug དབང་ཕྱུག

dbus དབུས།

dbus gtsang དབུས་གཙང་།

dga gdong དག་འགོད་།

dgu brdung ba དགུ་བརྟུང་བ།

dkrugs དཀྲུགས།

gzhis ka rtse ཀཞིས་ཀ་རཙེ།

hon log རྟོན་ལོག

jo mo རྩོམ།

la tse ལ་ཙེ།

lha ba ལྷ་བ།

lha sa ལྷ་ས།

Liu Yujie 刘玉杰

Ma'er Qiong 玛尔琼

mo ta'i rgya khra མོ་ཏའི་རྒྱ་ཁྲ།

mtsho mo མཚོ་མོ།

Nima Panduo 尼玛潘多

nor bu stan 'dzin འོར་བུ་སྤྱན་འཛིན།

pad+ma rig 'dzin པདྨ་རིག་འཛིན།

phru gu sgril gzan ཕུ་གུ་གླིལ་གཟན།

phu ཕུ།

phun nor ཕུན་ནོར།

QiongZhu 琼珠

rdo rje རྡོ་རྗེ།

rlangs 'khor lcags gzhong ལྷངས་འཁོར་ལུགས་གཞིང་།

seng ge སེང་གེ།

sha za hor ma/mo ཤ་ཟ་ཧོར་མ། མོ།

shing rta ཤིང་རྟ།

smog སློག།

spen skyid སྤེན་སྙིང་།

spor to སྤོར་ཏེ།

the'u rang ཐེ་འུ་རང་།

tshe ring ཚེ་རིང་།

Xiega'er 协噶尔

Yangzong 央宗

zla skyid ལྷ་སྙིང་།